

LOVE'S CHAINS.

MARIAN FROELICH.

G. FROELICH.

Musical score for 'Love's Chains' by Marian Froelich and G. Froelich. Includes vocal line and piano accompaniment with lyrics: 'Ros-es glow-ing, Breez-es blow-ing, List-en to my heart's com-plain-ing; Cu-pid found me, And he bound me, Love-ly cap-tive I to his en-chain-ing. Help, dear ro-ses. Help me, ah..... ah..... ah..... ah! How loose from bound him To..... my heart in love's sweet chains; Love's sweet chains, Love's sweet chains.'

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Musical score for 'Love's Chains' by Marian Froelich and G. Froelich. Includes vocal line and piano accompaniment with lyrics: 'Lure.... my love this way, Yes, my love lure this way. Ros-es glow-ing, Breez-es blow-ing, List-en to my heart's... glad sing-ing; Cu-pid found him, And he bound him To..... my heart in love's sweet chains; Love's sweet chains, Love's sweet chains.'

Gathered in the World of Melody

Interesting Notes Concerning Musicians at Home and Abroad.

THE STATE MUSIC TEACHERS

Successful Meeting at Harrisburg--The Symphony Orchestra Still Flourishing, Chimes of Normandy by Scrantonia--Mr. Carter's Next Recital.

Accounts of the interesting sessions of the State Music Teachers' association at Harrisburg this week furnish food for reflection, when the success of the enterprise is compared with the dismal failure that attended the efforts of earnest musicians to create an interest in the work of the association in this city a year ago. In Harrisburg, the whole city, the governor included, turned out to welcome the musical people. A chorus of 300 voices assisted in the concerts and every possible courtesy was shown the visitors. From all accounts the sessions were pleasant and profitable throughout. A year ago, through the efforts of Mr. Southworth, Messrs. Derman, Whittemore, Hulslander and other well known musicians, the meeting of the association was held in this city. Upon this occasion the latest works of several Pennsylvania composers were to have been produced for the first time. Among the most enthusiastic was Dr. Hugh Clarke, of Philadelphia, who had just finished a beautiful cantata. Scranton was noted over the world at that time. Her World's fair chorus had taken the \$5,000 prize at Chicago, and Dr. Clarke was in ecstasies over the prospect of having his cantata rendered for the first time by a grand chorus of prize winners. But when the roll was called, Scranton, the center of musical glory, began to assume a different aspect. Many of the lights who had heretofore and have since posed as leaders in musical enterprise were noted for their absence. They kept aloof and stood upon the street corners and shook their heads. "The affair was not properly managed," "Scranton could not appreciate any such things," etc. When Dr. Clarke attempted to muster the prize singers he was confronted by a chorus of about eighteen voices! There was no prize in it. It is needless to add that he rolled up his manuscript in disgust and took the first train for Philadelphia. The concert given by the grand orchestra in the Academy was also slimly attended. The convention financially was a dismal failure. It is pleasing to note, however, that there are signs of improvement in the musical taste of this city. The organization of the Symphony orchestra by Theodore Hemberger has been one of the most effective steps in this direction and it is believed that this institution will do much towards promoting an interest in music that will look beyond the tush prize of a periodical contest.

The "Chimes of Normandy" will be given at the Academy of Music on Friday evening, Jan. 4. The world famous Madame Natalie will appear as "Germaine," supported by an excellent chorus and a cast of characters, including Miss Julia Allen as "Serpolette," Henry Peck, of New York, the original "Jaspard," John T. Watkins, as "Henri," Tom Beynon and other well-known local vocalists. The chorus, under direction of Richard Lindsay, has gained an astonishing degree of proficiency, and the presentation of the opera promises to be one of the finest ever given in Scranton. To amusement seekers of this city who have heretofore associated the "Chimes" with the

cheap opera companies that have upon various occasions given the work in local houses the rendition by Mr. Lindsay's company will be a revelation.

In spite of occasional announcements to the contrary the Symphony orchestra composed of Scranton and Wilkes-Barre musicians continues to flourish and rehearsals occur with regularity under direction of Mr. Hemberger. This organization is truly deserving of the support of music loving people of both cities. The members are prompted solely by a desire to educate the masses with a view to creating interest in a better class of music in northeastern Pennsylvania. The Symphony orchestra, an institution heretofore unknown in this section, is something in which our citizens should take pride.

The first Twilight organ recital of George B. Carter's second series will be given at Elm Park Methodist Episcopal church New Year's Day at 4 p. m., at which hour the doors will close. Mr. Carter will be assisted by Mrs. Cecelia Niles, the soprano soloist of the English Lutheran church of New York city, who will sing the "Sona and Aria" from Weber's "Der Freischutz," "The Butterfly" (waltz song), Galt; "The Lord Is My Light," Marsh. Mr. Carter's selections will include: Rheinberger's "Pastoral Sonata," overture, Billa; adagio, Merkl; song without words, Schubert; overture, Rossini. To hear this fine programme an offering is expected. That the people appreciate Mr. Carter's efforts in giving fine programmes at a price in reach of all, the immense crowd of Thanksgiving Day proves.

Miss Gertrude Holyoke French, whose article upon harp traditions attracted so much favorable comment from readers of the Christmas Tribune, has decided to remain in Scranton and give instruction upon the harp and mandolin. Miss French is a pupil of Heinrich Schuecker, solo harpist of the Boston Symphony orchestra, the leading harpist of the country. Last season she was engaged as teacher of the harp at the DePauw University School of Music, at Greencastle, Ind., and brings the highest recommendations from that institution.

From present indications Carbondale will soon equal Scranton as a musical city that is noted for the interest it does not take in entertainments of a strictly musical character given within its limits. The much-talked-of Christmas distaff held in the Pioneer City on Tuesday was attended by an audience of fourteen in the afternoon, while about thirty spectators listened to the concert in the evening.

Miss Eleanor Mauser, late leader of the Ladies White orchestra, has been re-engaged as musical director at the Frothingham. It is not unlikely that the music at that theater will in the near future be furnished by another orchestra composed almost entirely of lady performers.

The Christmas programme of music rendered at the Green Ridge Presbyterian church by the large choir under direction of C. F. Whittemore, will be repeated at the regular service tomorrow.

SHARPS AND FLATS: Della Fox may play in London. Victor Maurer receives \$1,200 a performance. Mrs. Materna is singing in Paris with great success. Eugene d'Albert's new opera is called "Ghiomonda." Sacred Sunday concerts have been abolished in Boston. Adelfina Patti sang at the Royal Albert hall recently to an audience of 10,000. Johann Strauss has completed the first act of his fifteenth opera, "Jabuka," produced during the jubilee in Vienna,

has already obtained successful performances in Hamburg and Berlin. The Duff Opera company's repertoire includes "Carmen" and "Cavalleria Rusticana."

Saint Saens will pass the winter in Egypt, where he intends to complete his "Brunhilde."

Rosa Sucher has lately been decorated by the Duke of Meiningen with the Cross of Merit for Art and Science.

The Beaudet Opera company will present a new opera by Herman Perlet and L. W. Norcross, entitled "Jeannette."

A complete edition of Schubert's songs is about to be issued in ten volumes. The new edition is said to consist of 933 songs.

The Bohemian composer Smetana's three-act opera "Dalibor" was recently produced in Munich and had a brilliant success.

Miss Helen Hood, of Boston, has written a trio for violin, cello and piano, which is said to be the first written by an American woman.

Camille D'Arville, at the invitation of Peter Mackey, will sing at the Lyric Opera on Rosini's "Stabat Mater" at the cathedral in Cincinnati, O., recently.

"Princess Bonnie" will open the next season at the Herald Square theater, New York, Sept. 1. Both Eleanor Mayo and Frank Daniels will be in the cast.

Tamango, the tenor, is reported to be one of the richest singers in the world. He has a fine place in Milan, a villa at Turin and a chateau on Lake Maggiore.

Paderewski has recently lost his father. In a letter to Dr. Mason, the pianist bewails his loss, for he has not seen him since his aggressions in the musical world.

"Westward Ho" is the title of a new opera which will shortly be given in Boston. The subject is purely American one, the scene being laid in Wyoming, among the cowboys and the women voters.

Saint-Saens, on his way to Egypt, where he went to spend the winter and finish his "Brunhilde," stopped over at Toulouse to observe the rehearsals of his opera, "Proserpine," which will soon be presented.

Semblick will appear in Paris in Italian opera next May and June. Her roles will be Nedda in "Pagliacci," Susie in "Amico Fritz," and as Rosina in "Il Barbiere." Later she will sing in London at Covent Garden.

In every country that she visits Nikita sings in the native tongue, and she has been heard in English, French, German, Italian, Spanish, Russian, Polish, Swedish, Danish and even Dutch--the real Dutch in distinction from German.

Rubinstein said about women at the piano: "There is no question as to where are twenty musical women to one musical man, and they study more, have more pose, and acquire quicker than men. But what is the result? When a young lady has become a 'finished' artist some handsome mistake crosses her path, and she prefers the mistake to art."

Verdi has firmly declared that he will never write another opera. He would have liked to have written "Romeo and Juliet" or a "King Lear," but he says that the material part of the work would be too much for him at his age. "It is finished for me," he says, "quite finished. I wrote my last note in 'Falstaff.' I shall not do anything else. Rest is all that is left for me."

A Slight Misunderstanding. From the Melbourne Argus.

A well known brilliant entertainer, who has just returned from a five years' tour in the south Pacific seas, has many amusing tales to tell, among which is the following: "I was ordering my advertisement in a Melbourne daily paper office one day," said the narrator, "when a tall, lanky countryman walked in and said he wanted an 'in memoriam' notice in the obituary column of the paper. 'I shall,' he explained, 'and I should like a bit of poetry in the paper about him.' 'All right,' answered the clerk. 'Have you brought it with you?' 'No,' said the rustic. 'Can't you fix me up a bit?' 'Certainly,' replied the clerk. 'Our charge for 'in memoriam' notices is five shillings an inch.' 'A look of intense amazement passed over the countryman's face. 'Good gracious!' he cried, as he made a break for the door, 'my 'gun' was four feet high!'"

News of the Green Room and Foyer

Some of the More Important Doings of These, Our Actors.

TOUGHS AND THE FOOTLIGHTS

The New York Sun is Severe Upon the Latest Melodramatic Gification of Criminals Called "In the Tender Join."--Other Dramatic News.

The Lederer play, "In the Tender Join," which Scrantonians saw at the Lyric Opera on Thursday night, has received some severe treatment at the hands of the Gotham critics. The Sun said of the first production:

There would not be much to say for or against "In the Tender Join," but for the presence in it of Tom Gould, the diver-keeper, and George Appo, the green goods crook. It illustrates crime and criminality with gusto and appo as central objects of interest. This sort of degradation of the stage is deplorable. The two immoral celebrities' names were printed last in the hill, but their names were not first in the regard of the audience, as they were meant to be. The majority bestowed the best attention on the parts of Gould and Appo, as represented by the two men in person. They were greeted by applause, which may have stirred up envy in the heart of Mr. Bryton and others in the cast. Appo was a contemptible exhibit to look at. He was of small stature and had a squeaking voice. His costume was that of a dude sport, and his smoothly-shaven face and slight stature gave to the middle-aged man a youthful appearance. He does not say much, and were it not for his disreputable could not have got a place among the least of his subordinates. He appeared as a weakling, says of "walking gentlemen" in several scenes. Incidentally he saved a man from being swindled by a sharper and was the protector of innocence. There were a reproduction of the interior of a "green goods" den, for which Appo was supposed to be a "steerer." First a countryman, who has a farm near Jamaica, Long Island, appeared as a customer. He pays his \$49 in good money, and the keeper of the place sells him \$10,000 in supposed "green goods." The "green goods"--real bills, examined and approved by the farmer--were put into a leather bag. This bag is ardently exchanged for another by a confederate of the keeper. The farmer takes the substitute and departs, unconscious that he has been swindled. The next customer is a man about whom there are no signs of veridicality. He does not give the swindlers an opportunity to cheat him and seizes the bag. The keeper commands him to halt and surrender the bag. He refuses to obey, and the keeper aims a pistol at him. Before the keeper has a chance to fire the customer fires and the keeper is killed. The scene is a reproduction of the killing of Tom Davis by a Texan in a "green goods" den in the city several years ago. None of the "heavy acting" is done by Appo. Tom Gould, a larger man than Appo, takes a conspicuous part as the keeper of the Sans Souci. He has a blond complexion, and his sandy hair and mustache are carefully combed and waxed. His once famous Sans Souci dive is a scene in the play. Gould steps in and stops a fight. In loud, melodramatic tones he informs the brawlers that if there is to be any slugging he feels competent to do it himself. His words are supplemented by an extraordinarily fierce gleam from his eyes, and the crowd is instantly subdued. Gould walks away with a swagger something like the waddling of a duck, remarking that his partner must remember that he is master of his own place. Again the visitors at the Sans Souci become noisy. A policeman

looks in at the door and says: "Make less noise here." Gould responds: "All right, officer. We're just about to close the doors, and there'll be no more trouble." Gould speaks for himself as "I. Tom Gould" and in the dialogue his name is mentioned with a frequency which is intended to leave no doubt as to his identity in the minds of his audience. His emphatic "I. Tom Gould," is in striking contrast to Appo's mild "I. George Appo." Gould is on the stage altogether about fifteen minutes, and he has a great deal of arduous work on hand. What with standing off the police, repressing hilarity, quelling quarrels and managing the Sans Souci, Gould has a busy quarter of an hour of shameful assault upon the dramatic profits when times are good.

Harrison Gray Blake, writing of the theatrical profits when times are good, says: "Suppose that the gross receipts of twelve successful companies average \$4,200 a week for forty weeks. The total gross for the season would be \$2,016,000. There are several 'round dozen' of companies on the road, each of whose average weekly receipts exceeds \$4,200. Take the following dozen, for example: The Bostonians, Jefferson, Nat Goodwin, Richard Mansfield, John Drew, Fanny Davenport, Denman Thompson, De Wolf Hopper, 'Sowing the Wind,' 'Sans Gene,' Stuart Holson and William H. Crane. The average receipts of these attractions unquestionably far exceed the amount specified. Here is another dozen: 'Aladdin, Jr.,' the Lilliputians, Francis Wilson, 'Rob Roy,' 'In Old Kentucky,' 'The Black Crook,' 'A Gaiety Girl,' Wilson Barrett, 'Shore Acres,' Julia Marlowe-Faber, James O'Neill and Herrmann. Other organizations could be bunched by the dozen whose receipts and whose profits surpass the figures cited above. In this connection it is interesting to mention that the net profits of the last two years of the Booth-Barrett combination--one company, not a dozen companies--were \$250,000, of which Mr. Booth received 60 per cent., Mr. Barrett 30 per cent., and Arthur Chase, their manager, 10 per cent. For this season, Mr. Frohman has big money-makers in 'The Baubel Shop,' 'Too Much Johnson,' 'Charley's Aunt,' 'Shenandoah,' and 'The Girl I Left Behind Me,' with possible profit in 'The Masqueraders,' and prospective gains in 'The Fatal Card,' 'Gigolette' and new plays by Bronson Howard and Henry Guy Carleton."

FOOTLIGHT FLASHES: Jane Hading receives \$2,000 a month. Marie Burroughs will do "Juliet." Mollie Fuller will head a burlesque company. Nell Burgess is to build a theater in New York. James O'Neill's leading lady is 16 years of age.

"The Maid" is the title of a new play by Hall Caine.

Italy has more theaters than any other country in Europe.

Charles Frohman has advanced \$8,000 on plays not yet produced.

Rev. W. H. Harris, of Oakland, Cal., is to join Salvini's company.

Charles Wyndham has abandoned his proposed American tour.

Helen Dauvray will appear in the play "Twentieth Century Girl."

"Men and Money" is the title of a four-act melodrama by Duncan B. Harrison.

Mamie Johnston, a sister of Miss Johnston Bennett, is starring in "Jane."

An Englishman is said to be dramatizing the story of Joseph and his brethren.

Franklin Fyles has completed the play Charles Frohman commissioned him to write.

Every year in Italy the government awards a certain number of prizes to a certain number of plays. This is to encourage Italian dramatic literature.

Mme. Modjeska is arranging for an American tour next season, and is negotiating with Forbes Robertson, the English actor, to play leading characters. The Chicago Exhibition company is mounting an enterprise to build "Acacia theater" on the site of the Wild West show. A building 77 by 300 feet is pro-

posed, with the primary object of presenting Klrafy spectacles during the summer, while in the winter it is proposed to use the buildings for exhibitions, foot ball and polo games.

"The White Rat" will be one of Davis & Keogh's principle enterprises next season. Another will be the new farce comedy by R. N. Stephens, in which Frank Bush is to appear.

Frederick Ward says one of the important scenes of his new play, "Hunny-mede," shows the signing of the Magna Charta, the character of Robin Hood being incidentally introduced into this historical picture.

"Vaantassena," which is now in active preparation at the Irving Place theater, New York, was written by the Hindoo King Suddra somewhere about the year 400 B. C. The author deals with high moral questions and crimes.

Joseph Jefferson has already arranged his plans for next season. He is to lay aside "Rin Van Winkle," and will appear as Caleb Plummer in "The Cricket on the Hearth," and as Goliath in "Lead Me Five Shillings."

The regular salary for a member of the chorus in this country is \$15 a week when playing in New York, and \$18 a week when on the road. The members of the chorus of the Imperial Opera at Vienna are regarded as students during the first two years of their service, and receive no compensation whatever. For the next two years they receive 25 florins (about \$10 a month), to which \$2 a month is added annually thereafter until the maximum of \$28 a month is reached.

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